

TRAGEDY IN ARTHUR MILLER'S *THE CRUCIBLE*

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Abstrak

The Crucible adalah drama karya Arthur Miller yang menampilkan tentang perburuan tukang sihir di Salem yang bertempat di Massachusetts sekitar 1692 dan 1693. *The Crucible* dilatarbelakangi oleh perlawanan kepada perburuan liar tukang sihir Salem. Kajian ini bertujuan untuk menggambarkan tragedi yang ada di drama *The Crucible* karya Arthur Miller. Ini juga di selesaikan untuk menganalisis bagaimana John Proctor adalah pahlawan tragis di drama ini.

Kajian ini menggunakan percakapan dari drama *The Crucible* sebagai sumber data utama. Kemudian data itu di klasifikasikan, dianalisiskan, dan diinterpretasikan untuk menggambarkan tragedi dan bagaimana John Proctor adalah pahlawan tragis. Menggunakan teori Archetipal dari Northrop Frye untuk menjawab permasalahan-permasalahan, kajian ini akan lebih menarik untuk dianalisis lebih dalam. John Proctor sebagai tokoh utama, dia adalah seorang petani yang bijaksana yang melakukan dosa perselingkuhan. Dia mempunyai kekurangan tragis yang membuatnya jatuh. Tetapi dia salah karena perselingkuhannya dahulu membuat Abigail menuduh Elizabeth, istrinya sebagai tukang sihir. Proctor tidak ingin menceritakan ini di pengadilan, tetapi ketika dia melakukannya itu sudah terlambat. Proctor memilih kematian untuk melawan keadilan, martabat, menjaga nama baik, memegang kepercayaannya, dan menyelamatkan masyarakat. Bila sebagian orang akan memilih untuk berbohong di situasi yang sama untuk menyelamatkan diri dan keluarga. Proctor adalah pahlawan tragis di drama yang tragis sangat jelas tampak di Arthur Miller's *The Crucible*.

Kata Kunci: tragedi, pahlawan tragis.

Abstract

The Crucible is a play written by Arthur Miller which set about Salem Witch trial set in Massachusetts during 1692 and 1693. *The Crucible* is set against the backdrop of the mad witch hunts of the Salem witch trials. This study aims to depict the tragedy in Arthur Miller's *The Crucible*. It is also done to analyze how John Proctor is the tragic hero in the play. This study uses dialog from *The Crucible* play as main data source. Then those data are classified, analyzed, and interpreted to describe the tragedy and how John Proctor is the tragic hero. Using Northrop Frye's Archetypal theory to answer the problems, this study became more interesting to analyze deeper. John Proctor as the central character, he was sensible farmer that had committed the sin of adultery. He had a tragic flaw that lead to his downfall. However he was wrong because his former love Abigail accuses his wife of witchcraft. Proctor does not want to tell the court about his affair, but when he does it is too late. He chooses death to fight for justice, dignity, keep his good name, hold on to his beliefs, and save society. If most of people were confronted in the same situation, most would choose to lie to save their life and family. Proctor is the tragic hero in a tragic plot clearly implied in Arthur Miller's *The Crucible*.

Keywords: tragedy, tragic hero.

INTRODUCTION

The word tragedy is in common usage in everyday life. In any one day people may hear it used in casual conversation, or in the media, to describe everything from a missed penalty in a football match to the death of a child, from the pain caused by man-made or natural disasters to a pop star's ill-advised haircut. And dignify the unimaginable, unspeakable, inexplicable and unfair. These aspects of life are at the heart of tragic drama. Tragedy is the art form created to confront the most difficult experiences we face: death, loss, injustice, thwarted passion, despair.

The Crucible is a play about Salem Witch trial set in Massachusetts during 1692 and 1693. The *Crucible* is set against the backdrop of the mad witch hunts of the Salem witch trials. It is about a town, after accusations from a few girls, which begins a mad hunt for witches that did not exist. Many townspeople were hanged on charges of witchcraft. Miller brings out the absurdity of the incident with the theme of truth and righteousness. The theme is conveyed through the struggles of Miller's main character, John Proctor. Since this story is based on a true story, the setting is real. The fact that the story takes place during the 17 century is important. The community needed to be superstitious and gullible in order for this incident to actually happen.

John Proctor in *The Crucible* has many positive traits about him as well as a darker side. That darker side, shown through his affair with Abigail Williams, led to his eventual fatal downfall and the downfall of others as a result of one action. However, Proctor was willing to at least reverse the effects of his actions to save others around him, even if he paid for it with his life. It is the same thing as Aristotle stand point on tragic hero. John's figure as the tragic hero that based on his tragedy in witch trial running will be an interesting topic to be discussed in this play.

Otherwise, the tragedy and the tragic hero in *The Crucible* will be analyzed through its plot. By using Structuralism Approach it will be easier to understand how the qualification of tragic story built through the plot. Also the character of tragic hero, John Proctor, can be known through the relation of plot and the each character described.

Based on the background of the study above, the problems of this study can be formulated as

follows (1) How is John Proctor's tragedy depicted in Arthur Miller's *The Crucible*?, (2) How does the tragedy lead John Proctor to be a tragic hero *The Crucible*?

Because this study deals with the character of John Proctor as the tragic hero, the purpose of the study are formulated in line with the statement of problems as follows (1) To depict John Proctor's tragedy in Arthur Miller's *The Crucible* (2) To reveal how the tragedy leads Proctor to be a tragic hero in *The Crucible*. Studying about the tragedy of Salem witch trial will lead to better understanding the tragedy and how character in the play fulfilled the qualification of tragic hero. This study is expected that the reader will know more about the history of Salem witch trial, as everybody knows that Salem society is the societies that strongly hold their belief, religion and law.

This study also expects to give contribution to the study of literature. Even though, this is not the first thesis of literature working on Arthur Miller's works, but the issue of tragedy and the tragic hero is rare to be discussed as a thesis; it is expected to be valuable as reference for those who intend to work on the similar issues.

The Crucible is a play that deals with a range of themes and ideas. Besides the tragic hero, there are still many themes and issues that can be explored through this play. Some issues related to Salem society empowerment, Salem Witch Trial, or the themes such as, reputation, role religion, hysteria are also challenging and worth to study further. In this occasion, the readers who are interested to use this play as a data source are invited to explore more deeply in further researches.

RESEARCH METHOD

In producing a good understanding of the tragedy and tragic hero, this study applies structuralism approach in analyzing the problem. To portray the first statement of problem about the emergence of the tragedy, close reading on the play is chosen. The theory of structuralism Northrop Frye's Archetypal theory is taken. From this approach, this study will be able to describe Proctor's tragedy in the play.

While to reveal second statement of the problem, this study will use Northrop Frye's tragic hero. By that concept, John Proctor's struggles in

his society make him as the tragic hero. In further discussion about the problem above, this study takes Arthur Miller's play, *The Crucible* as the data source. The data used in this study are in form of quotations taken from the play related to John Proctor as the tragic hero. Besides, the quotations taken are also concerning to some terms revealed the tragic hero.

In conducting this study, there were some steps taken. First reading was the first step to do to gain the idea of the play intends to convey. Having got the idea to analyze, close reading was the next step to hold. This step employs to find quotations related to the topic and the which are going to analyze. Close reading was done many times. The first close reading was to understand how the story means and then find the quotations related to the tragedy through its plot. The third close reading was used to find the quotations revealing how John Proctor is the tragic hero.

The data got from the play were analyzed according to the statement of the problems. It is synchronized with theory of Tragedy and the concept of tragic hero taken from books, critical essays and some other references. The synchronized data were useful to take the final conclusion. Therefore, the significance of the study can be achieved well.

STRUCTURALISM APPROACH OF NORTHROP FRYE'S ARCHETYPAL THEORY

Northrop Frye was born in Canada in 1921 and studied at Toronto University and Merton College, Oxford University. Initially he was a student of theology and then he switched over to literature. He published his first book, *Fearful Symmetry: A Study of William Blake* in 1947. The book is a highly original study of the poetry of Blake and it is considered a classic critical work. (Anatomy of Criticism, 1951: iv) Northrop Frye rose to international prominence with the publication of *Anatomy of Criticism*, in 1951 and it firmly established him as one of the most brilliant, original and influential of modern critics. Frye died in 1991. On the whole, he wrote about twenty books on Western literature, culture, myth, archetypal theory, religion and social thought. The *Fables of Identity: Studies in Poetic Mythology* is a critical work published in 1963. The present essay, "Archetypes of Literature," is taken from the book. In the essay Frye critically analyze literature against the backdrop of rituals and

myths. He interprets literature in the light of various rituals and myths. Frye has divided the easy into three parts. The first part deals with the concept of archetypal criticism. The second part throws light on the inductive method of analysis of a text. The third part focuses on the deductive method of analysis. All the methods fall under structural criticism. (<http://albertsliterature.blogspot.com/2012/02/northrop-frye-archetypes-of-literature.html> retrieved on 4th December 2012 9:12pm)

Frye in his book *Anatomy of Criticism* uses to refer to the four narrative patterns that, he argues four theories, Theory of Modes, Theory of symbol, Theory of Myths and Theory of Genres. *Theory of Modes* concerns in the structural principles that govern genres in the Western literary tradition. Theory of symbol is mostly about sign, motifs and monad. Theory of Genres is knowingly about rhythm, lyric and epos. Then, Theory of Myth introduces the structure of myth. These mythoi, he claims, reveal the structural principles underlying literary genres: specifically, comedy, romance, tragedy, and irony/satire. According to Frye, human beings project their narrative imaginations in two fundamental ways: in representations of an ideal world and in representations of the real world. The ideal world, which is better than the real world, is the world of innocence, plenitude, and fulfillment. Frye calls it the *mythos of summer*, and he associates it with the genre of romance. This is the world of adventure, of successful quests in which brave, virtuous heroes and beautiful maidens overcome villainous threats to the achievement of their goals.

In contrast, the real world is the world of experience, uncertainty, and failure. Frye calls it the *mythos of winter*, and he associates it with the double genre of irony or satire. Irony is the real world seen through a tragic lens, a world in which protagonists are defeated by the puzzling complexities of life. They may try to be heroic, but they never achieve heroic stature. They may dream of happiness, but they never attain it. They're human, like ordinary people, and so they suffer.

Analogously, satire is the real world seen through a comic lens, a world of human folly, excess and incongruity. In the world of satire, human frailty is mocked, sometimes with biting, merciless humor. While romance occurs within an ideal world and irony/satire occurs within the real world, the remaining two mythoi involve a movement from one of these worlds to the other.

Tragedy involves a movement from the ideal world to the real world, from innocence to experience, from the mythos of summer to the mythos of winter, and therefore Frye calls tragedy the *mythos of autumn*. In tragedy, a hero with the potential to be superior, like a romantic hero, falls from his romantic height into the real world, the world of loss and defeat, from which he can never rise.

In contrast, comedy involves a movement from the real world to the ideal, from experience to innocence, from the mythos of winter to the mythos of summer, and therefore Frye calls comedy the *mythos of spring*. In comedy, a protagonist caught in a web of threatening, real-world difficulties manages, through various twists in the plot, to overcome the circumstances that have thwarted him and attain happiness. Unlike the villains who obstruct romantic heroes, those who obstruct the protagonists of comedy are absurd and humorous. In the end, the protagonist moves, usually with his or her beloved, from the cold, troublesome real world to a happier, kinder, gentler fictional space.

Mythos of Autumn: Tragedy

The theory of tragedy is in considerably better shape than the other three *mythoi*, and can deal with it more briefly, as the ground is more familiar. Without tragedy, all literary fictions might be plausibly explained as expressions of emotional attachments, whether of wish-fulfillment or of repugnance: the tragic fiction guarantees, so to speak, a disinterested quality in literary experience (Frye, 1951:206). According to Frye, there are five stages in Tragedy. The stages of tragedy are encroachment, complication, reversal, catastrophe, recognition. All stages are taken from the plot from beginning to the end of play.

1. Encroachment

The first stage of tragedy is the one in which the central character is given the greatest possible dignity in contrast to the other characters, so that we get the perspective of a stag pulled down by wolves. The sources of dignity are courage and innocence, and in this stage the hero or heroine usually is innocent. This stage corresponds to the myth of the birth of the hero in romance, a theme which is occasionally incorporated into a tragic structure. (Frye, 1951:219) The hero who is dignified because of her innocence and courage is toppled. Protagonist takes on too much, makes a

mistake that causes his/her "fall." This mistake is often unconscious (an act blindly done, through over-confidence in one's ability to regulate the world or through insensitivity to others) but still violates the norms of human conduct.

2. Complication

The second stage is the building up of events aligning opposing forces that will lead inexorably to the tragic conclusion. "Just as comedy often sets up an arbitrary law and then organizes the action to break or evade it, so tragedy presents the reverse theme of narrowing a comparatively free life into a process of causation." (Frye, 1951:220)

3. Reversal

The third stage is Reversal which the point at which it becomes clear that the hero's expectations are mistaken, that his fate will be the reverse of what he had hoped. At this moment, the vision of the dramatist and the audience are the same. The classic example is Oedipus, who seeks the knowledge that proves him guilty of murdering his father and marrying his mother; when he accomplishes his objective, he realizes he has destroyed himself in the process. The success or completion of hero's achievement is essential despite his tragic end and a sense of serenity or peace often exists after his death because of his final accomplishment; these tragedies are commonly a sequel to a previous tragic event. This third stage, corresponding to the central quest-theme of romance, is tragedy in which a strong emphasis is thrown on the success or completeness of the hero's achievement. (Frye, 1951:220)

4. Catastrophe

The catastrophe exposes the limits of the hero's power and dramatizes the waste of his life. Piles of dead bodies remind us that the forces unleashed are not easily contained; there are also elaborate subplots (e.g. Gloucester in King Lear) which reinforce the impression of a world inundated with evil. The fourth stage is the typical fall of the hero through hubris and hamartia. In this stage we cross the boundary line from innocence to experience, which is also the direction in which the hero falls. (Frye, 1951:220) The hero moves from innocence to experience with his fall occurring as a result of *hubris* and *hamartia*. Hubris is a proud, passionate, obsessed or soaring mind which brings about a morally intelligible downfall. And hamartia is whether human or divine; in short, that Aristotle's hamartia or "flaw" must have an essential connection with sin or wrongdoing.

5. Recognition

The audience (sometimes the hero as well) recognizes the larger pattern. If the hero does experience recognition, he assumes the vision of his life held by the dramatist and the audience. From this new perspective he can see the irony of his actions, adding to the poignancy of the tragic events.

The specific reaction known as shock is appropriate to a situation of cruelty or outrage. (The secondary or false shock produced by the outrage done to some emotional attachment or fixation, has no status in criticism, as false shock is a disguised resistance to the autonomy of culture.) Any tragedy may have one or more shocking scenes in it, but fifth-stage tragedy shocks as a whole, in its total effect. This stage is more common as a subordinate aspect of tragedy than as its main theme, as unqualified horror or despair makes a difficult cadence. (Frye, 1951:222) These stories possess a strong element of demonic ritual in public punishments and depict a hero in such deep agony or humiliation that they cannot achieve a heroic pose; cannibalism, mutilation, and torture are frequently present in this stage.

Tragic Hero

A tragic hero in literary work can be defined as someone who is endowed with a tragic fatal flaw that dooms him to make serious error in judgment. As a result of this error judgment, the hero falls from great heights or from high self-esteem, realizes that he has made an irreversible mistake then faces and accepts a tragic death with honor, evincing pity or fear in the audience.

According to Frye, The tragic hero has normally had an extraordinary, often a nearly divine, destiny almost within his grasp, and the glory of that original vision never quite fades out of tragedy. The rhetoric of tragedy requires the noblest diction that the greatest poets can produce, and while catastrophe is the normal end of tragedy, this is balanced by an equally significant original greatness, a paradise lost. (Frye, 1951:210) Northrop Frye in his book *The Anatomy of Criticism* also defined the term of tragic hero as follow:

1. Nobility stature

The tragic hero is very great as compared with ordinary people, but there is something else, something on the side of him opposite the audience, compared to which he is small. This something else may be called God, gods, fate,

accident, fortune, necessity, circumstance, or any combination of these, but whatever it is the tragic hero is our mediator with it. (Frye, 1951:207) The tragic hero is a character of noble stature and has greatness. He must occupy a "high" status position as well as exemplify nobility and virtue as part of his innate character.

2. Hamartia

In Aristotle the hamartia of the tragic hero is associated with Aristotle's ethical conception of *proairesis*, or free choice of an end, and Aristotle certainly does tend to think of tragedy as morally, almost physically, intelligible. It has already been suggested, however, that the conception of catharsis, which is central to Aristotle's view of tragedy, is inconsistent with moral reductions of it. Pity and terror are moral feelings, and they are relevant but not attached to the tragic situation. Shakespeare is particularly fond of planting moral lightning-rods on both sides of his heroes to deflect the pity and terror. (Frye, 1951:210) Though the tragic hero is pre-eminently great, he is not perfect. This is partially because we would be unable to identify with the tragic hero, something we must do in order to experience catharsis. We should see in him or her someone who is essentially like us, although perhaps elevated to a higher position in society.

3. Anagnorisis

The discovery or *anagnorisis* which comes at the end of the tragic plot is not simply the knowledge by the hero of what has happened to him -- *Oedipus Tyrannus*, despite its reputation as a typical tragedy, is rather a special case in that regard -- but the recognition of the determined shape of the life he has created for himself, with an implicit comparison with the uncreated potential life he has forsaken. (Frye, 1951:212) The audience must not be left feeling that the tragic hero got what he deserved. Part of what makes the action "tragic" is to witness the injustice of what has occurred to the tragic hero.

4. Catharsis

Catharsis is a feeling of "emotional purgation" that an audience feels after witnessing the plight of a tragic hero: the reader feels emotionally drained, but exultant. Catharsis, which is central to Aristotle's view of tragedy, is inconsistent with moral reductions of it. Pity and terror are moral feelings, and they are relevant but not attached to the tragic situation. Shakespeare is particularly fond of planting moral lightning-rods on both sides of his heroes to deflect the pity and terror. In all

these tragedies there is a sense of some far-reaching mystery of which this morally intelligible process is only a part. The hero's act has thrown a switch in a larger machine than his own life, or even his own society (Frye, 1951:210-211)

In the simple word, the tragedy must make the audience feels and watch the hero's action and is moved it to pity and fear. The audience must feel dramatic irony for the character.

ANALYSIS

1. Depiction of Tragedy

To support the analysis in this subchapter, the theory from Northrop Frye, *The Mythos of Autumn: Tragedy* will be used as primarily. As stated before, the story can be called as tragedy if the story comply the pattern of tragedy itself.

1.1 Encroachment

In this play, John Proctor as the central character makes a mistake when he is dishonest to his wife by doing adultery with Abigail Williams. Doing something dishonest to others can be known as encroachment in the play. She is Parris' 17-year-old niece and the play's antagonist. Abigail was previously the maid for the Proctor house, fired by Elizabeth after her discovery of Abigail's affair with her husband, John. John came to Mr. Parris house to check on the health of the reverend's ill daughter. It is shown by their conversation in Betty's room.

For Proctor, the reader quickly realize, their relationship belongs to the past—while he may still be attracted to her, he is desperately trying to put the incident behind him. Abigail, on the other hand, has no such sense of closure, as this quote makes clear. As she begs him to come back to her, her anger overflows, and we see the roots of what becomes her targeted, destructive romp through Salem. First, there is her jealousy of Elizabeth Proctor and her fantasy that if she could only dispose of Elizabeth, John would be hers. But second, and perhaps more important, seeing in this quotation a fierce loathing of the entire town—"I never knew what pretense Salem was, I never knew the lying lessons. . . ." Abigail hates Salem, and in the course of *The Crucible*, she makes Salem pay. Sexual pleasure made her realize just how full of it the women (especially) of Salem really are. She is implying that one who experiences sex would only fear it and loathe it to appear pious – not because they actually are. She

cannot fathom the idea of forgetting what John has "taught" her and that only makes him feel all the more guilty – for it was not his place.

She also proves that John touched her when Elizabeth sick after their last child born. But Proctor refused that they are having sex, it was just her' imagination. She persuades John to drink a wine to make John unconscious then she was free to touch John. Elizabeth as a wife or course became angry and fired Abigail as a maid. But Elizabeth hide their affair in order to save her husband' name and reputation

1.2 Complication

The complication in this play begins when the rumor of witchcraft in Salem was delivered. Rumors of witchcraft fly, and Abigail tries to use the town's fear to her advantage. She accuses many of witchcraft, starting first with the society's outcasts and gradually moving up to respected members of the community. Finally, she accuses Elizabeth Proctor, believing that John truly loves her and not Elizabeth. Abigail wants Elizabeth out of the way so that she and John can marry. John says that Abigail "hopes to dance with me upon my wife's grave." She is manipulative and charismatic, attacking anyone who stands in her way. She flees Salem during the trials and, according to legend, becomes a prostitute in Boston. Abigail asserts her power over the girls right away so as to ensure she is not exposed. Obviously she has emotional problems and has not developed like a normal girl should. Living in such a "closed" community, she probably never had the opportunity to speak of these things with an adult that could help her. If she did – she'd only be told to pray (most likely). Abigail is a product of the contradictory nature of the Puritan culture and therefore works like a symbol.

The use of color in this quote enhances the threat Abigail is making. She promises to visit the girls in the "black" of night. This has connotations of evil, of something sinister. While she promises "some reddish work", connoting that she will make the girls bleed if they discuss their dancing in the woods.

Having background that her name is white also her power over the girls in Salem, Abigail starts to blames Tituba for enticing her to sin.

This outburst from Abigail comes at the end of Act I, after the slave-girl Tituba has confessed to witchcraft. Abigail spent the first act worrying

desperately about the possibility of being disgraced for having cast charms with her friends in the forest. Tituba's confession, however, offers an example of a way out, and Abigail takes it. She "confesses" to consorting with the Devil, which, according to the theology of Salem, means that she is redeemed and free from guilt. Then, as the next step in absolving herself of sin, she accuses others of being witches, thus shifting the burden of shame from her shoulders to those she names. Seeing Abigail's success, the other girls follow suit, and with this pattern of hysterical, self-serving accusations, the witch trials get underway. Abigail admits that she has seen the Devil, as has Goody Good and Goody Osburn.

Here, all people in that room believed what the girls said because Reverend Hale give good respect to Abigail's confession. Hale is a well-respected minister reputed to be an expert on witchcraft. Reverend Hale is called in to Salem to examine the witchcraft trials and Parris's daughter Betty, who has fallen into a mysterious illness after being discovered participating in the suspect rituals. He originally believes that there are witches in Salem and advocates the trials, but later realizes the widespread corruption and abuse of the trials, and struggles to convince accused "witches" to lie by confessing and live, rather than to tell the truth and die.

1.3 Reversal

Salem's trusty in Abigail makes she put the advantage to accuse Elizabeth Proctor, the wife of John, being witchcraft by giving Mary Warren a doll in order to make her plan achieved. Mary Warren Mary Warren serves as housemaid for the Proctors after Abigail Williams. She is a lonely girl who considers herself an "official of the court" at the beginning of the trials. John Proctor is shown to sometimes abuse her and hit her with a whip. She nearly confesses that she and the other girls were lying about witchcraft until the other girls pretend that she is sending out her spirit to them in the courtroom. This event, which could have led to her death, propels her to accuse John Proctor of witchcraft, stating that he forced her to lie about herself and the others.

Abigail in every way wants John Proctor to commit with her. In other word, she thinks that John truly loves her, not his wife so that she tried to make Elizabeth hanged. Abigail shocked when John will tell the court what actually happens. All Abigail does so far actually just for to get John Proctor. All she does so far just for her love, but

after she knows that John will save his wife she became angry. Her last hope is to don't believed whatever John said. She is blind and deaf, just trusted in her love; otherwise she will save John in the court in order to make her purpose real.

1.4 Catastrophe

In this case, limit of John's power appears when he got a sign that Abigail will not let Elizabeth free. Mary Warren tells the court that she pretended to see spirits and falsely accused others of witchcraft. She reveals that Abigail and the other girls are also lying. Abigail denies Mary Warren's charge, however, and she and the others claim that Mary Warren is sending out her spirit against them in the court. Mary's witnesses in the court against Abigail and other girls whose accused some people into witchcraft. Danforth is surprised to hear that, he never imagine that the court will be false by giving the truth in the hands of the childish girls. He thinks what the society will judge him as a wrong Judge. Later Danforth is uncertain to the girls. But Parris disturbing by asked Proctor some question about the church. Proctor is known rarely goes to the church because he is busy with his lands. But it is not means that he is not love God. He loves Gods, but he has no love for Mr. Parris. Parris as a Reverend did not do as Reverend must. Parris in this court tries to move Danforth attention by asking Proctor whether he is read Gospel or not. Actually Parris shocked, because he is aware this is can make his reputation falls. Reverend Parris is skeptical, pointing out that the girls fainted, screamed, and turned cold before the accused, which they see as proof of the spirits. Mary tells them that she believed at first to have seen the spirits; however she knows now that there aren't any.

When Danforth tells Proctor that Elizabeth is pregnant, Proctor surprised and Danforth give a year if she begins to show the natural signs of her pregnant. As a husband, of course he struggle to make his wife free and alive, how Proctor and family can be continue their life if knowing his wife will be hanged in a year. How their children will accept the mother for witchcraft case and hanged as a punishment. Although Elizabeth's case still unproved, but her name in society already done as a witch. Besides, Proctor wants his wife home forever, not just a year to born a baby, so he cannot accept Danforth's offers. Knowing that Proctor did not take Danforth's offers, Parris tells Danforth that Proctor comes to overthrow the court. In the beginning he wants to free Elizabeth,

but later when Danforth give a chance for a year to Elizabeth, Proctor rejected. Parris feels that Proctor comes to hurt the court. But Danforth thinks that Proctor has larger purpose. Proctor come not just wants to free his wife, but also his friends' wife which accused by the girls.

1.5 Recognition

As stated before, John arrested in the jail after he confessed his affair with Abigail Williams and is accused by Mary Warren of being a witch. Proctor is chained to a jail wall, totally isolated from the outside. Reverend Parris begins to panic because John was liked by many in the village (as were Martha Corey and Rebecca Nurse, who are also to be hanged), and he explains his fears to Hathorne, Danforth and Cheever. He also reveals that Abigail and Mercy Lewis (one of the "afflicted" girls) stole 31 pounds (about half his yearly salary) and boarded a ship in the night.

Parris fears that people in Salem hurt him at night because innocent people such as Proctor, Rebecca and Giles will die in the court without any mistake they used to do. He believes that the blood of the people who are being hanged is on his hands. Off course from the beginning to the end he hides the girls' witchery. And he knows that the girls accusing some people based on their' lies. He just cares in his reputation and his wealth. This is why he afraid with some people in Salem whose going to riot in the court.

Elizabeth wants Proctor still alive by lying confess of witchcraft. She is asked by Hale to cheat his husband. Hale knows that he cannot change or stop the court to judge people to witchcraft, but he hopes Proctor will confess and still alive because he is innocent. Elizabeth did not sure proctor will confessing something that he never touched witchery. As a wife, Elizabeth does whatever she can to save her family. Proctor aware it is a pretense to confess something that he never does in his life. If Proctor will confess, the witch trial will be end. The court will be asked who the people with the Devil are. In this case he did want to sell his friend to free himself and Elizabeth.

Proctor utters these when he is wrestling with his conscience over whether to confess to witchcraft and thereby save himself from the gallows. The judges and Hale have almost convinced him to do so, but the last stumbling block is his signature on the confession, which he cannot bring himself to give. In part, this unwillingness reflects his desire not to dishonor his fellow prisoners: he would not be able to live

with himself knowing that other innocents died while he quaked at death's door and fled. More important, it illustrates his obsession with his good name.

Reputation is tremendously important in Salem, where public and private morality is one and the same. Early in the play, Proctor's desire to preserve his good name keeps him from testifying against Abigail. Now, however, he has come to a true understanding of what a good reputation means and what course of action it necessitates—namely, that he tell the truth, not lie to save himself. "I have given you my soul; leave me my name!"

2. How Tragedy Leads John Proctor to be a Tragic hero

In *The Crucible* by Arthur Miller, John Proctor is considered a protagonist. Proctor is a well-known farmer in Salem. He is married to Elizabeth Proctor, and he has three children. Frye states a tragic hero must resemble four characteristics: nobility stature, hamartia, anagnorisis, and catharsis. John Proctor provides all four of these traits; therefore, Proctor is considered tragic hero as defined by Frye.

Everyone has a position in their community. Frye defines position as a hero who is respected and holds a place of distinction, possibly a leadership role or nobility. In the direct characterization about John Proctor, Miller states, "Proctor, respected and even feared in Salem..."(Miller 19). Proctor is also very honest and successful. Proctor expresses position by being a respected farmer in Salem. Next, Proctor has many tragic flaws. A tragic flaw is when the hero is a basically good and decent person but has a flaw or frailty that leads him to err. In act one we learn Proctor cheated on Elizabeth with Abigail. This example shows that he is very lustful and weak-minded which leads him to the sin of adultery. Proctor is also a bad communicator and is easily tempered. When Proctor and Giles go to Danforth and Hathorne in the court room to ask for their wife's immunity, Proctor pronounces his affair with Abigail. Paris brings Elizabeth into the court room so that Hathorne can ask her if the affair really happened. When she said no, Abigail pretends to see a bird in rafters saying it is Mary Warren's in a change of shape. Eventually Proctor yells God is dead. Therefore, Proctor has many tragic flaws that lead him to err. The next feature Frye states is reversal.

Reversal is through a combination of his flaw and external forces, the hero suffers a downfall or reversal of fortunes. When Proctor yells, "I say- I say- God is dead!" (Miller 111), he is arrested and put in jail immediately.

Anagnorisis discovery from John Proctor, as the tragic hero, comes when he begins to convince himself now that his pride is more important than his life; his life is worth nothing without a certain amount of pride and dignity. Proctor chooses death rather than life without his good name. He assumes life without his goodness such as dogs. Good name in Salem was the important thing that Proctor reached through high effort as long as his life. But everything was gone because of his affair. All of his misfortunes in the story can be traced back to the biggest mistake he ever made. That mistake was Abigail Williams. His affair with Abigail caused Abigail to jealously accuse Proctor's wife of witchcraft in an attempt to get rid of her. Being the good person he is, Proctor stood by her and tried to defend her innocence. John cannot let his goodness lost in witch trial.

Proctor's suffering and defeat (or catharsis) is linked to his catastrophe. Proctor is a simple man in the mists of the Salem witch trials. He is an honest law-abiding citizen, who never provokes trouble throughout Salem besides the fact that he had an affair with Abigail, which will later help in his own demise. When his wife becomes accused of witchcraft, he has the tough decision to profess that he had an affair with Abigail, or to watch his own wife hang for witchcraft. John eventually breaks down and testifies that he did have an affair with Abigail.

CONCLUSION

Arthur Miller's *The Crucible* is clearly a representation of the true meaning of tragedy. *The Crucible* can be seen to be a tragedy in a number of ways, mainly because the main character is faced with tragic flaw. John Proctor is the main character in the play of *The Crucible*. John Proctor was, in fact, the medium, the tool, of which Miller utilized to convey a universal depiction of tragedy. A broad definition of a tragic hero is a protagonist who, through faults and flaws of his own and in the society in which he exists, falters in the grand scheme of things. This mistake leads to suffering, which ultimately leads to a self-realization.

John Proctor, a central character in *The Crucible*, is the tragic hero because he fits the criteria of tragic hero. Although he was not born in

the noble family, but he lives as a noble man in the society. He is also able to overcome his tragic flaw (hamartia) but still the circumstances led to his death. Proctor admits his sins and faults. He chooses death to fight for justice, dignity, keep his good name, hold on to his beliefs, and save society. If most of people confronted with the same situation, they would choose to lie. People would want to protect themselves and life. Because Proctor is a tragic hero in a tragic plot, tragedy for the common man is clearly achieved in *The Crucible*.

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